The Woman of Fashion

THE LOUNGING BLOUSE.

It May Be Hip-Short or Ankle-Long and Has Supplanted the Wrapper.

New York, May 29.—It is the weather at the moment that rules our fashions and persuades womankind to prefer muslin, linen, madras, silk and gingham volantes, dressing gowns, bedroom blouses and flowing wrappers to the smartest designs in costumes that ever made famous the name of Worth or Paquin. Nevertheless, that which is cool and easy, and now so much in demand, can still be very pretty and very becomingly graceful, be it only a calico combing jacket, as all the models show, while some of the muslin toilets strictly for bedroom wear are beautiful to a degree.

If the honest truth must be told concerning these "toilettes intimes," as the French women call them, a wrapper is almost an unknown garment in the best-stocked wardrobe. Feminine preference seems about evenly divided between the tea gown proper, which can be worn at almost any hour, and the long and short blouses for lolinging, napping and general wear in one's very own room.

These blouses, that may be hip-short or ankle-long, bear no resemblance to the dear old-fashioned wrapper, and it cannot be disputed that they are easier to get into and out of, roomier, and rather more practical altogether than the late lamented garment. The bedroom blouse is a wise adaptation of a French idea, and you can simply make one for your own special use out of costly or inexpensive materials, as your purse or your pleasure dictates. From fine turkey red calico and a little ecru embroidery, from striped dimity and machine-made Valenciennes lace, or from brown batiste, with quillings of narrow taffeta ribbons, some of the most becoming little smocks are fashioned at the slightest outlay of time or money.

These sacks are cut short, that is, a little below the hip line, button only to an inch below the bust and above all things must not be confined at the waist. More elegant ones are made of the sheerest Swiss muslin, laid in narrow tucks across the shoulders back and front, treated with lace flounces and insertion, the seams put together with beading, and the fragile negligee worn is used or not, as the owner pleases, over an under blouse of rose taffeta silk. Picots and streamers of taffeta ribbon add to the gaiety of these delicate garments, which are worn with a smart silk petticoat.

Very luxurious women have special petticoats to wear with their blouses, jupes of white muslin frilled with lace, or crisp colored silk ones, with overskirts of scantily accordion-plaited muslin; none of these petticoats fall lower than the ankles, in order that the wearer may not be deprived of a sight of her satin-clad, high-heeled feet. From soft Habutai and rainbow-dyed Hongkong silk blouses are shown hanging in full accordion pleats from the shoulder, the bagging sleeves caught in on the inside of the elbow with tiny gold link studs, and instead of studs or buttons down the front, the artful manufacturers fasten the blouse with dear little hooks and eyes of gold.

But if the heart of weak woman goes out, in this hot weather, to the cool silk and muslin short blouses, how much more earnestly is she inclined to yearn over the long ones, called volantes, with their well-opened necks, their wide elbow sleeves, and their long floating skirts, all of the sheerest dotted muslin. There is truly no higher note of elegance in the matter of lounging robes to be touched than in dotted Swiss. The dots must be small, however, a great deal of lace must be used, and those for the latest trousseaus have bows and knots and streamers of white taffeta ribbon, set on at every available point. With the dotted muslin long blouse goes a skirt of the same material, decorated with two lace flounces at the foot and the back of the blouse, it should be noted, is not laid in a Watteau plait. This device, though graceful enough, adds too much weight for hot weather, and with none of these flowing garments is a corset worn. Thus there is hygienic and comfort, mingled with fashionable splendors, for the long blouse, like the short one, fastens together only over the bust, and exceedingly lovely ones are made of fine, white Turkish toweling, for genuine hard service, just as an invesigating negligee wearing apparel for travelers a score of delightful garments, to pack in a handbag or steamer trunk, are found.

First among the good things are wool grenadine short jackets, in white, rose and blue, for seasick individuals to wear in their berths, and for invalids to put on at night, when voyaging, as a protection against draughts that penetrate even to one's bed. These are cut blouse shape, too, but there is no tickling, tearing lace and bowknots about them. The low-cut neck and straight fronts, as well as long sleeve ends, are bound flat with bright ribbon, and a pocket in one side holds the wearer's handkerchief. In addition to these are outing flannel and wool grenadine bedgowns, that slip over the cotton or linen nightdress, and still more alluring heavy mixed silk and wool crepe bathrobes. The last mentioned are cut like those men wear, and are made of this rather expensive crepe because it is the only material that folds into the very smallest compass for packing, and yet is nearly as warm as flannel.

On board ship and on trains they are a joy to womankind, for on making a way to the bath or dressing room the long folds, girded at the waist by a ribbon, cover one fully, a hood draws up over towseled hair, and into pockets in the skirts can be stowed soap case, comb and brush, sponges, etc., that must be carried down the car aisle otherwise awkwardly in one's hands. But the virtue of this new bathrobe is not fully demonstrated until it is folded into a parcel about one-third the size of an ordinary flannel wrapper, and so entitles the owner to double the usual space in her handbag.

If the term full-dress negligee is possible, then the newest and most beautiful of the tea gowns answer that description. Whether they are all of Swiss muslin and lace, or of silk, glorified with jeweled embroidery, it is not too much to say that they quite outrival any of the summer gowns yet seen in the elaborateness of their design and glories of their decoration. The white Swiss tea gown has come and conquered every woman who is at home to anybody after 3 o'clock of a hot afternoon. She wears it cut out in a small square at the throat, training a little behind, and depending for decoration wholly on flounces of muslin, and on edgings of lace, real valenciennes, if she can afford it, very narrow, and whipped on to miles of wide and narrow ruffling.

The smartest of smart muslin tea gowns sent to a modish inhabitant of Newport was white over white muslin petticoats, but the three deep flounces at the foot, with headings, and the narrow ones on the body, that were set on to simulate a ruffled bolero, were edged with black valenciennes just one-fourth of an inch wide. At every nook and corner were set bows that looked like small chrysanthemums, made of the black, narrowest French taffeta ribbon, and a tiny cap with black bows went with it. The owner of the gown was not in mourning, but she follows the prevailing notion that by touching white with black an air of daintier coolness is secured. Though a most crushing ephemeral creation, this cost a matter of $75, while some of those decorated with wider white lace come at a larger figure.

The explanation of their makers is that the use of real lace enhances the price, though just as charming a suit could be had, using imitation lace, at a fourth of the price mentioned. Some of these tea gowns are worn over slips of white taffeta silk and some of them have really long trains and the sleeves to the elbow always, or in many cases sleeves are lacking entirely, the arm holes being filled in with straight out-standing muslin ruffles, like embryo wings.

From the costly simplicity of muslin to the frankly displayed elegances of embroidered tea robes, the women at this moment make easy transition and for anything like an afternoon function at home, an almost royally beautiful tea gown is considered in perfect order. From watteau draperies the tendency is markedly toward Greek gracefulness in disposing folds, and for this reason crepe de chine is a goods in great favor. A sketch given shows how the draperies are bestowed in strictly classical fashion, with modern liberties in decoration. Here is white crepe with a trained under rope and a peplus falling over that, its edges everywhere trimmed with a border of gold skeleton embroidery on a foundation of chiffon. Upon the bust falls a Greek plastron of white silk, heavily worked in gold sequins, thread and little turquoise, while a gold and turquoise girdle gathers in the gowns fullness a little at the waist line.

White Crepe de Chine.

Dotted Muslin Negligee.

from the new brown, rose and pale green in paler or brighter shades.

But bedroom ease is yet further added to by the new and useful wraps worn when the process of the manicure and hair grooming must be undertaken. Then the blouse is thrown aside, and either a little cape of accordion plaited crepe de chine is laid about the shoulders and falls just below the waist line, or the upper half of the body is shrouded in what looks very like a toga of white China silk. The toga is a great square of soft silk, edged all about with lace, and when wrapped about the body, is so arranged as to let two corners hook on either shoulder. Such a protection, in silk or linen, is not only used while the hair is combed, but when it is washed, while it dries, and therefore it is something more than the extravagant whim of women who can afford to cater to every taste. One finds them in the shops, ready made.

Just as splendid in effect is a mourning tea gown, made for Mrs. Havemeyer, of black crepe and trimmed about the edges of the Greek overdress, on the bust and at the waist line, with dull jet and imitation ash and white pearls, for these last come under the head of mourning gems. From Paris have come along with these Greek gowns an odd combination of the Greek and empire fashions. That is, over an underdress cut short-waisted or exactly after the model of gowns worn by the Empress Josephine, a peplus is laid. The edges of the peplus and the front of the empire robe are richly embroidered in sequins, false stones and bullion thread, and the arms are bare, while the neck is opened square and rather low in front only. Then to top off this combination a Mme. de Stael turban is assumed, all of white tulle, with a coquettish knot of roses or tinted ostrich feathers.

THE SUMMER GIRL OF 1897—HER JACKET.

NEW YORK FASHION NOTES.

Coat Tails Cut of Date—How to Modernize a Louis Quinze Jacket.

New York, May 29.—The box jacket has been sanctioned by the highest courts. It isn't pretty and it isn't artistic, but it's jaunty, and that is what is wanted when one desires to make an impression at the first yachting excursion of the season. The girl who is merely pretty is apt to be tame in the estimation of the summer man, and the artistic damsel grows tiresome; but the fetching, stylish young woman is bound to take well wherever she goes. The matter is therefore in her own hands. It is not always possible to cultivate beauty, and there is great danger in the attempt to affect the artistic, but one can study style, and, with the help of a dressmaker who understands the summer business, one can make a very fair imitation of the girl who comes naturally by those indescribable qualities which every successful summer girl either possesses or affects. There is an air of responsiveness about such a girl that makes her an excellent comrade for summer sport. One goes the way of least resistance on a hot July day, and it is too much trouble to load oneself down with the companionship of a girl who is forever saying "No, thank you," "I don't care," and other expressions that have a suggestion of disapproval about them which makes a man feel uncomfortable and wish he hadn't proposed anything.

Of course it isn't the dress that changes a girl's disposition, but the summer man has found that in general girls who dress with a "go" are usually ready to go when and where they are asked, and do their share toward making the occasion pleasant and agreeable.

A suit with a jacket of some kind has come to be a necessity for summer wear. In fact, it is the recognized summer costume. The great objection to the jacket with coat tails is its tendency to grow slouchy in appearance. When unbottoned in front, it will not fit at the back without a most elaborate arrangement of hooks or pins, which are a great inconvenience when one wants to take it off. Besides, the coat tails are sure to get wrinkled and mussed the first time it is worn, and then the attractiveness is all gone, for nothing is so ungraceful as crumpled starchiness. Either an Eton or a box jacket does away with this difficulty, and one has only to decide which of the two is more becoming, leaving long jackets out of the question.

The girl with a good back will choose the Eton, because it does not conceal the lines of her figure. The box jacket looks more like the adjunct to an out-of-door costume, however, and is more generally becoming. It looks especially well when made of white pique. A light gray cloth also makes up prettily in this manner.

The newest thing is a suit of white pique with a plaid waist underneath and a sailor hat with a plaid band—though even the fetching girl is apt to prefer a trimmed hat for all occasions this year.

The box jacket has no seams, either in the front or back, but it requires considerable art to make it set just right. Most of them are stitched around the edge with two rows of stitching about a half-inch apart. If there are pockets they are made long and shallow, with stitched edges. Revers are very small—in fact, there are little more than lapels. Sometimes they are furnished with big, white pearl buttons, but usually they are allowed to stand open, displaying the plaid shirt waist or tie. The bow tie is, in general, the style preferred, as it serves the purpose of covering up the collar button, etc. The style that is next in favor is the ribbon that is wound twice around the neck and tied in a four-in-hand in font. The inch-wide plaid ribbon that is sold for 15 cents a yard makes pretty bow ties.

A stunning little suit that was made up of a number of nottings showed great genius on the part of the maker. There was a black skirt for a foundation; very likely it was left over from last year. A wide girdle, laid in folds of the same material as the skirt, was perfectly fitted so as to display the curve of the waist, and reached almost to the middle of the back. Cream lace over satin formed the upper portion of the bodice, and over it was peculiar shaped bolero jacket of dark red velvet trimmed with gold braid. It looked like a couple of big, red bay leaves sewed together in the back with the points fastening in front. Or, to make another comparison, the lower edge of the jacket was heart-shaped in the back where it met and was hooked down to the wide girdle. The jacket had no sleeves, and could be removed so as to wear with any other dress. It was edged all around with gold braid. There was no collar, and the cream lace yoke showed for a couple of inches above it.

One way to bring last year's Louis Quinze jacket into the Eton of the present is to cut off the tails at the waist and remove the right rever. The left rever is then folded over to the right and fastened down with a fancy button, with only a tiny, three-cornered rever turning back from it. Underneath the jacket in front is a full accordion pleating of mousseline de soie, of any harmonious tint. White, however, is generally preferred for the mousseline. The soft front is allowed to show slightly at the neck.

Simplicity of Style.

Over the stairway leading from a down town elevator station is the sign:

ADAMS SCHOOL FOR DRESS-CUTTING AND MAKING.

Yesterday morning about 8 o'clock it caught the eye of a young woman who nudged the young man at her side.

"Must be a very simply system," she remarked, gravely.

"Why?" he returned, vacantly regarding the sign.

The young woman changed the subject very adroitly.

The young man might see the point some time if he keeps on studying it.—Chicago Record.

SUMMER BEDDING.

A Satisfactory Substitute for the Tiresome Pillow Sham.

Housekeepers whose patience has been desperately tried by the slipping propensity of the well-starched linen pillow sham that, with a perversity unequaled, will persist in sliding from its appointed place, will be pleased that now fashion has at last dictated a substitute for these troublesome day coverings of sleep rumpled pillows.

Get two yards and a half of silkoline to suit the color of the room. As it comes in two widths it may be safest to say, buy the wide. It may be had for 15 or 20 cents a yard. Turn each end with a hem three or four inches deep, and the cover is made. Rest the pillows in a slightly sloping position against the head board, and throw the cover over them, allowing the ends to hang loose. Do not draw smoothly over the pillows, but after giving a little lap on to the bed, push the rest of the fulness in irregular folds over the pillows. This is why silkoline is preferable to china silk, it being wider allows more material for these loose plaits. Otherwise the appearance is about the same. This covering will not slip out of place, because the material is so clinging. It takes but a moment to adjust, and the effect is very pleasing, while the simplicity of its make up and the lessening labor of laundering will be appreciated by every thoughtful housekeeper.

Light tints of silkoline look well with white bedspreads, but as is often the case, bedspreads to match the pillow covers are used. For this article get eight yards of wide silkoline, sew together two widths the length of the bed, hemming each end. Let this fall over the sides of the bed until it reaches the rail, then hem under the extra width, on this hem sew a gathered flounce of the material, letting it just escape the floor about two inches. If the bedstead is of brass or enamel there will be room between the mattress and the footboard to let a flounce slip down at the foot. Other beds will only permit of the sides being flounced.

Where one prefers pure white in their bedrooms, this same arrangement can be carried out in any of white figured materials in cheap muslin.

The hemstitched hems on sheets this season are somewhat narrower and many of the newest have the two sides and the foot buttonholed in medium-sized scallops, in some instances the scallops being worked on the bottom of the hemstitched hem. On linen sheets, of course, this work is done in linen floss, while on cotton and cotton sheets, sometimes so elaborately finished, the work is in soft cotton thread. This embroidery is generally done in white, as the prejudice seems to be against color in bed linen, but where the color scheme of the room is carried out any or all colored flosses, both linen and cotton, can be had, though slightly more expensive than the white. As a rule when this is carried out in color the pillow and bolster cases, as well as the towels, splasher and bereau covers, are all embroidered with the same design and color.

For more expensive and elaborate bedding, the sheets, pillow covers, bedspreads, curtains, towels, dresser covers, etc., have deep bands of embroidery or Battenburg lace. These, of course, are expensive when bought at the linen stores, but when worked at home the cost is much reduced, and as they are only made of the heaviest linen, with careful use they will last for generations. The sets can be had already stamped with the materials for embroidery or Battenburg lace sewed in parcels and tacked to each article. As the embroidery is usually in the simplest patterns, it can be easily accomplished by the average woman who has learned only the first two or three stitches taught in embroidery, while Battenburg lace, though exceptionally beautiful and remarkable for its durability, is equally as easily learned, as quickly accomplished, and does not strain the eyes.

OUR LADY OF THE SNOWS.

A nation spoke to a nation,
A Queen sent word to a throne:
Daughter am I in my mother's house,
But mistress in my own.
The gates are mine to open,
As the gates are mine to close,
And I set my house in order,
Said the Lady of the Snows.

Neither with laughter nor weeping,
Fear or the child's amaze,
Soberly under the white man's law
My white men go their ways.
Not for the Gentile's clamor,
Insult or threat of blows,
Bow we the knee to Baal,
Said our Lady of the Snows.

My speech is clear and single,
I talk of common things,
Words of the wharf and market place,
And the ware the merchant brings.
Favor to those I favor,
But a stumbling-block for my foes;
Many there be that hate us,
Said our Lady of the Snows.

I called my chiefs to council,
In the din of a troubled year,
For the sake of a sign ye would not see
And a word ye would not hear.
This is our message and answer,
This is the path we chose,
For we be also a people,
Said our Lady of the Snows.

Carry the word to my sisters,
To the Queens of the East and South.
I have proved faith in the heritage
By more than the word of mouth.
They that are wise may follow,
Ere the world's war trumpet blows,
But I, I am the first in the battle,
Said our Lady of the Snows.

A nation spoke to a nation,
A Queen sent word to a throne:
Daughter am I in my mother's house,
But mistress in my own.
The gates are mine to open,
As the gates are mine to close,
And I abide by my mother's house,
Said our Lady of the Snows.

—Rudyard Kipling.

MUSIC IN NEW YORK SOCIETY.

A Number of Fashionable Women Who Really Love the Art.

New York, May 29.—The new type of the modern society woman is not merely an athletic masterpiece; her mental culture is liberal as well. She has been admitted to practice law in the Supreme Court of these United States, and in musical matters has helped herself to degrees that proclaim her "master of arts" and "doctor of philosophy."

Musical culture has in the present generation taken a stronger hold on society than ever before in this country, and society women who are fine musicians, who have made a life study of the art, and who find in it their chief intellectual delight, are no longer exceptional in the cultivated circles of either Boston or New York.

It is not only in the technical side of the art of melody that women have in the past few years made such marvelous progress. As composers of a high class of vocal and instrumental music they have established their right to the claim of creative as well as imitative genius.

The department of music established in Columbia College in May 1896, where both men and women can obtain the most complete education and highest degrees in music, is unquestionably the greatest step in the progress of music as an art yet made in this country.

This new department was a gift to the college by the mother of the late Robert Center, and by the terms of the gift the fund is to be used "to elevate the standard of musical instruction in the United States."

Women who wish to take the course and try for the degrees must, after obtaining the necessary authority from Prof. Mac Dowell, who has been called to fill the new chair of music, register through Barnard College.

To obtain the coveted authority and be admitted as a regular student, it is necessary to pass a most rigid musical examination, conduced by Prof. Mac Dowell. The endowment fund enables Columbia to select for admission only those pupils possessing positive ability.

Prof. Mac Dowell, speaking recently on the relative value of a musical education at home or abroad, said:

"With the exception of the violin and organ, the study of any musical instrument can be carried to a high degree of perfection in this country.

"It is the object of Columbia College to give a thorough training in musical theory, composition and harmony as well as in the technique of the art.

"The difference in the expense of studying in Europe and America is at the ratio of $150, the nominal fee charged at Columbia, to $75 on the continent. It is possible to live as cheaply in this country as abroad if the student is willing to live as uncomfortably."

Considering the fine musical advantages to be obtained in New York it is not at all remarkable that there is so large a coterie of clever musicians among the society matrons and maids.

One of the most versatile musicians in New York society is Mrs. James Clinch Smith. As Mrs. Clinch Smith has lived most of her life abroad it is but natural that she should have obtained her musical education on the continent, under the best masters in Dresden and Paris.

She plays the guitar, the harp, the mandolin, and banjo as well as the piano. She sings delightfully French chansonettes, English ballads, and German folk-lore music, and possesses the rare gift of accompanying her own songs.

At the famous reception given this winter in the studio of Mr. James Lawrence Breese, at which a fashionable amateur vaudeville society furnished the entertainment, Mrs. Smith made the hit of the evening with her quaint rendering of several chansonettes and her clever banjo playing.

One of the most beautiful women of the younger "smart set" in New York is Mrs. Charles Stuart Dodge. She is the daughter of the Hon. John Bigelow, and inherits her beauty as well as her love of music from her mother, who was Miss Poultney, of Baltimore.

Mrs. Dodge has not confined her study of music to any one instrument, but is equally skilful with the guitar, piano, or, most picturesque of all, the harp.

Mrs. Dodge's wedding at St. George's Church, Stuyvesant Square, will long be remembered by society folk as the occasion when the Duke of Sutherland made his star appearance in a suit of Scotch tweeds and a flaming red tie.

Few of our young amateur musicians can boast of a more thorough musical training, both in this country and in Europe, than Mrs. Arthur Terry, nee Lawrence.

When yet a school girl Mrs. Terry began her vocal studies with Prof. Achille Errani, of New York. After six years with Errani she continued her musical studies for several years under the great Swedish master, Bjorkstein.

She is equally skillful with the harp, piano and guitar.

Mrs. Terry is related by marriage to the artist Terry at Rome and to Marion Crawford, the novelist.

Mrs. Fiske, formerly Miss Cooper, of New York, is an accomplished musician and owes her training entirely to the opportunities afforded in this country.

Mrs. Theodore Sutro is another musician of scholarly attainment who has studied music solely on this side of the Atlantic, and who, moreover, is an enthusiastic advocate of the cultivation of our American musical talent on its native heath.

She admits that there is a more genuine musical atmosphere in continental cities, but contends that the distractions are greater and the instruction not superior to the best to be found in America.

Mrs. Inez Sprague is perhaps quite as famous for her devotion to music as for her genius as a musician.

Mrs. Sprague has made a careful study of instrumental as well as vocal music, though her preference has always been for the latter, even to the extent of preparing herself to sing professionally in concert.

Miss Edith Lawrence Speyers, although scarcely out of her teens, has already obtained considerable distinction as an amateur musician. She belongs to a musical family, the Lawrences, and is one of the most winning and attractive of the younger set of society girls.

Another beautiful New York girl, who would smile at the adjective butterfly as applied to herself or friends, is Miss Du Vivier.

Possessed of a delightful voice, carefully cultivated, and playing well almost any stringed instrument, she is one of the most thoroughly trained musicians of the fashionable set.

One of the youngest and most popular New York Daughters of the Revolution is Miss Estelle Doremus. As a patriotic American girl, as a society pet, and as an accomplished musician, Miss Doremus is equally well known in the Fifth avenue set. The guitar is her favorite instrument.

A Cosmopolitan Meal.

An American traveling in Palestine describes an interesting dinner he ate recently at a hotel in Jericho. "We sat on the porch of the hotel at Jericho," he wrote, "after dinner, at which we were served with butter from Norway, cheese from Switzerland, marmalade from London, wine from Jerusalem diluted with the water from the well of Elisha, raisins from Ramoth Gilead, oranges from Jericho—in no respect inferior to those from Jaffa or the Indian River, Florida—and almonds from the east of the Jordan, smoking Turkish tobacco, which, like the Turkish empire, is inferior to its reputation, and a cup of coffee from—the corner grocery of Jericho."—Hartford Courant.